

COMPLETE SCORE SERIES

# OZZY OSBOURNE

오지 오스본 / DIARY OF A MADMAN

OZZY OSBOURNE

DIARY OF  
A MADMAN



## CONTENTS

**OVER THE MOUNTAIN** ————— 5

오버 더 마운틴

**FLYING HIGH AGAIN** ————— 19

플라잉 하이 어게인

**YOU CAN'T KILL ROCK AND ROLL** ————— 32

유 캔트 킬 락 앤 롤

**BELIEVER** ————— 54

벨리버

**LITTLE DOLLS** ————— 66

리틀 돌스

**TONIGHT** ————— 81

투나잇

**S.A.T.O.** ————— 94

에스 에이 티 오

**DIARY OF A MADMAN** ————— 107

다이어리 오브 어 매드맨

HANGAM A

서문출판1995  
J S D



# OVER THE MOUNTAIN

오버 더 마운틴

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

랜디의 유작이 된 오지 오스본 세컨드 앨범의 오프닝 넘버이다. 오프닝에 알맞는 헤비한 곡조가 인상적이다.  $G^{\sharp}m$ 의 음을 페달음으로 한 기타의 리프는 정말로 헤비함을 표현하고 있다. 페달음의 16분음표는 뮤트해서 잘게 썬 피킹을 하자. 오른손은 손목의 스냅이라기보다는 손가락 끝을 새기는 편이 노이즈가 나지 않는 피킹이라고 생각한다. 또 랜디는 오버더빙을 즐기고 있기 때문에 기타는 2대로 표기되어 있으나, 기타리스트가 1명의 경우는  $Gt \cdot I$ 의 백킹을 연주하면 음에 두께가 유지되리라고 생각한다. 고음현의 음은 풀링을 명확히 하지 않으면 음이 잘 나지 않음으로 주의하자.  $\square$ 부터는 기타 솔로이다. 처음 4마디가 서장과 같은 느낌으로 긴장감을 높이고 있다. 이점을 잘 사용해서

텐션이 높아지는 플레이를 하자. 다음의 4마디는 스위프 기미로 피킹하자. 규칙적인 프레이즈이므로 노이즈가 나지 않도록 왼손으로 숨쉬있게 뮤트하는 것을 힘쓰면 곧 마스터할 수 있다. 솔로 전체는 해머링, 풀링을 많이 사용한 레가토한 프레이즈가 중심이므로 피킹은 약간 언급할 정도로 하고, 핑거링만으로 연주하는 기분으로 플레이하자. 그때, 힘을 주어 줄을 누르거나 떼거나 하면 노이즈가 나와 버림으로 주의하자. 드럼은 첫 3잇단음표의 연타가 이 곡의 잘되고 안되고를 나타냄으로 정확하게 다이내믹하게 두드리자. 반박 3잇단음표의 프레이즈를 인템포로 정확하게 플레이하는 것이 포인트 이므로 주의하자. 기타, 베이스 모두 반음 내림 튜닝이다.

[Tuning : Half Step Down]

Intro

N.C.

E A  $G^{\sharp}m$

E A

Vocal

Guitar I

Guitar II

Bass

Drums

(3 times Repeat)



# OVER THE MOUNTAIN

O . . . ver the moun . . tain  
 O . . . ver and o . . ver  
 O . . . ver and un . . der

**Vocal**  
 G#m E F# G#m C#

**Guitar I**  
 M M M M

**Guitar II**  
 M M M M

**Bass**  
 4 4 4 4 0 0 2 2 4 4 4 4

**Drums**  
 x

**Vocal**  
 C# F# G#m C#

take me a - cross the sky  
 always tried to get a - way  
 in be - tween the ups and downs

Some - thing in my vi - sion,  
 Liv in' a day - dream  
 Mind on a car - pet

**Guitar I**  
 M H M H 4 4 4 4

**Guitar II**  
 M H M H 4 4 4 4

**Bass**  
 4 4 4 4 0 2 4 4 4 4

**Drums**  
 x



**Vocal**

$G^{\#}m$   $F^{\#}$   $G^{\#}m$   $C^{\#}$

some - thing deep in - side \_\_\_\_\_ Where did I wan - der, \_\_\_\_\_  
 only place I had to stay \_\_\_\_\_ Fever of a break - out \_\_\_\_\_  
 magic ride round and round \_\_\_\_\_ O ver the moun - tain \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

$G^{\#}m$   $F^{\#}$   $G^{\#}m$   $C^{\#}m$

where d'ya think I wan - dered to \_\_\_\_\_ I've seen life's ma - gic \_\_\_\_\_  
 burn - ing in me mi - les wide \_\_\_\_\_ Peo - ple a - round me \_\_\_\_\_  
 kiss - ing sil - ver in - laid clouds \_\_\_\_\_ Watch - ing my bo - dy \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**



$G^{\#}m$   $F^{\#}$  to  $E$   $F^{\#}(on B)$

Vocal

as - tral plane I tra - vel through  
 talk - ing to the walls in - side  
 dis - ap - pear in - to the crowd

I heard them tell me that this

Guitar I

Guitar II

Bass

Drums

8

$E$   $F^{\#}(on B)$   $E$   $F^{\#}(on B)$

Vocal

land of dreams was now

I told them I had rid - den

Guitar I

Guitar II

Bass

Drums

**Vocal**

E F#(on B) E A G#m E A

shoot - ing stars \_\_\_\_\_ and said \_\_\_\_\_ I'd show \_\_\_\_\_ them \_\_\_\_\_ how \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

G#m 1. E F# 2. G#m F# B

**Guitar I**

**Guitar II**

**Bass**

**Drums**



**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Don't need no as - tro - lo - gy \_\_\_\_\_ It's in - side of you \_\_\_\_\_ and \_\_\_\_\_ me \_\_\_\_\_

Chords: C, C<sup>#</sup>m, B, C<sup>#</sup>m, B

Arpeggio markings are present on the guitar staves.

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

You don't need a tic - ket to fly \_\_\_\_\_ with me \_\_\_\_\_ I'm free \_\_\_\_\_ Yeah

Chords: C<sup>#</sup>m, B, C<sup>#</sup>m, F<sup>#</sup>(on G<sup>#</sup>), E(on F<sup>#</sup>), A

Arpeggio markings are present on the guitar staves.

**System 1**

**Vocal**

D D#m G# D#m G#

4 Synth. }→

**Guitar I**

M P M P M P M

**Guitar II**

M P M P M P M

**Bass**

**Drums**

11

**System 2**

**Vocal**

D#m G# D#m B

— (Synth) —→

**Guitar I**

M P M P M Pick gliss.

**Guitar II**

M P M P M Pick gliss.

**Bass**

**Drums**



**E** **G#m** **N.C.**

Vocal

Guitar I

Guitar II

Bass

Drums

12

**C#m** **A** **B** **C#m**

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: C#m E F# G#m E F# G#m

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: G#m Em N.C.

Vocal

Guitar I

Guitar II

Bass

Drums



Em N.C. Em N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

14

N.C. E A

Vocal

Guitar I

Guitar II

Bass

Drums

Dr. with A.D.R.

Cr. with A.D.R.

Harmon. port. Arm. Return

port. Arm. Return

Harmon.

Chords:  $G^{\sharp}m$  E A  $G^{\sharp}m$

Vocal

Guitar I

Guitar II

Bass

Drums

15

Chords:  $G^{\sharp}m$  E  $F^{\sharp}$  Coda  $C^{\sharp}m$  B

Vocal

Guitar I

Guitar II

Bass

Drums

Don't need no as - tro - lo - gy



16

**Vocal**

$C^{\sharp}m$   $B$   $C^{\sharp}m$   $B$

It's in - side of you \_\_\_\_\_ and \_\_\_\_\_ me \_\_\_\_\_ You don't need a tic - ket to fly \_\_\_\_\_ with

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

$C^{\sharp}m$   $F^{\sharp}(on G^{\sharp})$   $E(on F^{\sharp})$   $A$   $D^{\sharp}m$   $G^{\sharp}$

me \_\_\_\_\_ I'm free \_\_\_\_\_ Yeah  $\{Synth\} \rightarrow$

**Guitar I**

**Guitar II**

**Bass**

**Drums**

# FLYING HIGH AGAIN

Vocal

D<sup>♯</sup>m G<sup>♯</sup> D<sup>♯</sup>m G<sup>♯</sup>

Guitar I

Guitar II

Bass

Drums

Vocal

D<sup>♯</sup>m B G G<sup>♯</sup>m E F<sup>♯</sup>

— (Synth) — ↑

Guitar I

Guitar II

Bass

Drums

Chord progression: G<sup>#</sup>m E F<sup>#</sup> G<sup>#</sup>m F<sup>#</sup> E D<sup>#</sup>m

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

18

Chord progression: C<sup>#</sup>m E A G<sup>#</sup>m

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**



# FLYING HIGH AGAIN

플라잉 하이 어게인

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

애수가 떠도는 노래의 멜로디와, 묵직한 반응을 느끼게 하는 무거운 비트가 특징적인 미디엄 넘버이다. 기타는 [A]부터 리프가 연주되고 있으나 이 리프는 A를 루트로 한 코드로 구성되어 있다. 운지법은 어렵지 않다. 이 리프의 포인트는 쉼표의 공간을 잘 살리는 것이다. 노이즈 등을 내거나 질질 음을 뻗치지 말고, 시원 시원하고 또렷한 플레이를 하자. 오른손, 왼손 양쪽의 뮤트가 효과적일 것이다. [C]에서는 랜디다운 싱글 노트를 사용한 리프가 플레이되고 있는 것이 인상적이다. 뮤트를 잘 사용해서 타이트하게 플레이 하기 바란다. [D]부터는 기타 솔로이다. 처음부터 시퀀스 플레이가 등장해서 "과연 멋지다"고 하는 느낌이 든다. 부드러운 터치로 피킹으로 노이즈가 나지 않도록 주의하자. 프

레이즈도 규칙적인 것이 중심이므로 정확한 피킹과 핑거링이 필요해진다. 후반부터는 해머링, 풀링, 탭핑이 중심인 레가토한 프레이즈가 나온다. 특히 탭핑은 8마디에나 걸쳐 있어 압권이다. 오른손의 손가락을 때는 방법은 풀링 때와 같은 모양으로 아래의 방향으로 향해서 손가락을 때자. 복잡하지 않음으로 곧 마스터할 수 있을 것이다. 베이스는 심플한 패턴이 중심이지만 곳곳에 오브리가토가 들어 있어 요소요소를 다잡고 있다. 이 베이스는 손가락 연주이므로, 좀 딱딱한 음색으로 하면 타이트한 플레이가 가능하게 될 것이다. 드럼은 [C]의 16마디째 두 베이스에서의 6잇단음표를 리듬에 잘 실어 연주하는 것이 하나의 포인트이다. 기타, 베이스 모두 반음 내림 튜닝이다.

**Vocal**

[A] A D(onA) A And now G(onA) D(onA) C(onA) Here we go now

And now Here we go now

**Guitar I**

[Tuning : Half Step Down]

**Guitar II**

[Tuning : Half Step Down]

**Bass**

[Tuning : Half Step Down]

**Drums**

**Vocal**

A And now G(onA) D(onA) A

And now \_\_\_\_\_ Here we go now \_\_\_\_\_ Got a

**Guitar I**

**Guitar II**

**Bass**

**Drums**

20

**Vocal**

A B G(onA) D(onA) C(onA) G(onA)

cra - zy feel - ing I don't un - der - stand \_\_\_\_\_ Got - ta get a - way from here \_\_\_\_\_ Feel -  
 can see through moun - tains watch me dis - ap - pear \_\_\_\_\_ I can e - ven touch the sky \_\_\_\_\_  
 Dad - dy think cra - zy he don't un - der - stand \_\_\_\_\_ Nev - er saw in - side my head \_\_\_\_\_ Peo -

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

A G(onA) D(onA) N.C. C(onG)

ing like I should a kept my feet on the ground  
 Swal-low-ing col-ors of the sound I hear  
 ple think I'm cra-zy but I'm in de-mand

Wait-in' for the sun to ap-pear  
 Am I just a cra-zy guy you bet  
 Nev-er head a thing I said

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

C A G(onA) D(onA) C(onA) G(onA)

Ma-ma's gon-na wor-ry I've been a bad bad boy

**Guitar I**

**Guitar II**

**Bass**

**Drums**



**Vocal**

A G(on A) D(on A) to C(on A)

No use say - in' sor - ry It's some-thing that I en joy 'Cause If

**Guitar I**

**Guitar II**

**Bass**

**Drums**

22

**Vocal**

D F#m D F#m D I can see it Dadda I can see it And You'd

you you can't see what my eyes see head

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

you see can't be in side of me Fly-in' high a gain  
 see that black and white is read Fly-in' high a gain

**Guitar I**

**Guitar II**

**Bass**

**Drums**

1. A G(onA) D(onA) N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal: A G(onA) D(onA) N.C.

Guitar I:

Guitar II:

Bass:

Drums:

Vocal: 2. A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA)

Fly - in' high a - gain

Fly - in' high a - gain

Guitar I:

Guitar II:

Bass:

Drums:



A C(onA) D(onA) G(onA) C(onA) A C D

Fly - in' high a - gain Come on and join me

Vocal  
 Guitar I  
 Guitar II  
 Bass  
 Drums

E F#m D

~Bva→

Vocal  
 Guitar I  
 Guitar II  
 Bass  
 Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole note in the third measure. The notes are D4, F#4, and A4, respectively.
- Guitar I:** The guitar I part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole note in the third measure. The notes are D4, F#4, and A4, respectively. The staff also includes a guitar tablature (TAB) line with fret numbers (14, 17, 17) and a guitar effect pedal symbol (tr.).
- Guitar II:** The guitar II part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole note in the third measure. The notes are D4, F#4, and A4, respectively. The staff also includes a guitar tablature (TAB) line with fret numbers (14, 17, 17) and a guitar effect pedal symbol (tr.).
- Bass:** The bass part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole note in the third measure. The notes are D3, F#3, and A3, respectively. The staff also includes a bass tablature (TAB) line with fret numbers (7, 5, 9, 7, 7, 7) and a bass effect pedal symbol (tr.).
- Drums:** The drums part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole note in the third measure. The notes are D4, F#4, and A4, respectively. The staff also includes a drum tablature (TAB) line with fret numbers (7, 5, 9, 7, 7, 7) and a drum effect pedal symbol (tr.).

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**D**

**A**

Right Hand Play

Left Hand Play

Chorus

Vocal: F D B<sup>9</sup>

Guitar I: F D B<sup>9</sup>

Guitar II: F D B<sup>9</sup>

Bass: F D B<sup>9</sup>

Drums: F D B<sup>9</sup>

Vocal: E C A

Guitar I: E C A

Guitar II: E C A

Bass: E C A

Drums: E C A



**Vocal**

F A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA)

Fly - in' high — a - gain —

**Guitar I**

(Right Hand Play)  
(8va)

15 10 15 10 7 10

(Right Hand Play)

**Guitar II**

8C

2 2 3 0 2 2 3 0 2 2 3 0 2 2 3 0

8C

**Bass**

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

**Drums**

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

28

**Vocal**

D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA) A C D

Fly - in' high — a - gain —

Fly - in' high — a - gain —

**Guitar I**

8va

20 20 20 17 20 17 20 17 19 17

**Guitar II**

8C

2 2 3 0 2 2 3 0 2 2 3 0 2 2 3 0

8C

**Bass**

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

**Drums**

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Chorus

Vocal: D Come on and join me And now Here we go now D(onA) Here we

Guitar I: [Empty staff]

Guitar II: [Tablature with notes and fret numbers]

Bass: [Tablature with notes and fret numbers]

Drums: [Rhythmic notation]

Vocal: N.C. go now A And now G(onA)

Guitar I: [Empty staff] <Flinger>

Guitar II: [Tablature with notes and fret numbers]

Bass: [Tablature with notes and fret numbers]

Drums: [Rhythmic notation]

**Vocal** G(onA)      D(onA)      N.C.

Here we go \_\_\_\_\_ now \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**

*D.S.*

**Vocal** Coda C(onA)

\_\_\_\_\_ Fly - in' high \_\_\_\_\_ a - gain \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**

30

**Vocal** [H] A      C(onA) D(onA)      G(onA) C(onA) A      C(onA) D(onA)

\_\_\_\_\_ Fly - in' high \_\_\_\_\_ a - gain \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**



Vocal

D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA)

Fly - in' high \_\_\_\_\_ a - gain \_\_\_\_\_ Fly - in' high \_\_\_\_\_ a - gain \_\_\_\_\_

Guitar I

Guitar II

Bass

Drums

Vocal

A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA)

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

# YOU CAN'T KILL ROCK AND ROLL

유 캔트 킬 락 앤 롤

Words & Music by Ozzy Osbourne, Bob Daisley and Randy Rhoads

이 곡에서는 어쿠스틱 기타가 사용되고 있다. 인트로에서는 아르페지오 주법을 행하고 있으나 여기서는 Gt·2도 어쿠스틱 기타와 유니즌으로 일렉트릭 기타를 연주하고 있다. 이 기타는 크리어한 사운드로 코러스계의 에펙터를 붙쳐서 연주하고 있는 것이다. 완전한 유니즌이 아니고, 때때로 약간 다른 프레이즈를 연주하고 있으므로 주의하기 바란다. 인트로의 8마디째 기타는 트릴 테크닉을 사용하고 있다. 이것은 해머링과 풀링을 짝싸게 되풀이하면 좋은 것이다. [ ]부터는 디스토션 사운드에서의 플레이이다. 여기부터 곡은 복돈아져, [ ]부터는 Gt·1도 디스토션이 걸린 일렉트릭 기타에서의 플레이이다. 이곳부터는 베이스나 드럼도 힘껏 파워풀한 연주를 노력해주시기 바란다. [ ]는 기타 솔로이

다. 여기서 솔로를 연주하고 있는 Gt·1은 2대의 기타가 유니즌으로 겹쳐져 있는것 같으나 딜레이를 사용해서 같은 효과를 낼 수도 있으므로 시험해보기 바란다. 꽤 하드한 사운드로 플레이되고 있으나, 에펙터로서 약간 와우 페달(Wow Pedal)도 사용되고 있는 것 같다. 이것은 너무 지나치게 음질을 변화시키지 않고 프레이즈에 맞춰서 그저 약간 페달을 밟도록 하자. 어떤 음은 꽤 힘차게 피킹 돼 있고, [ ]의 9마디 등에서는 피킹 하모닉스도 포함되어지고 있다. 이것은 피킹과 동시에 피크를 켜 오른손의 엄지손가락을 줄에 대고 있는 것이다. 스피드가 빠른 16분음표의 프레이즈도 많이 있으나 풀링이나 해머링의 테크닉을 사용해서 정확한 리듬으로 연주 하기 바란다.

32

[Tuning : Half Step Down]

Intro

The musical score is arranged in six staves. The top staff is for the Vocal line, which is mostly silent with a few notes. The second staff is labeled 'Other' and contains a synth line. The third and fourth staves are for Guitar I and Guitar II, both featuring complex fretted passages with fingerings indicated by numbers. The fifth staff is for the Bass line, showing a mix of sustained notes and rhythmic patterns. The bottom staff is for the Drums, with a simple but powerful rhythmic pattern. The score includes various musical notations such as accidentals, fingerings, and dynamic markings like 'H' (Harmonics) and 'P' (Palm Mute).

B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a band, including Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The guitar parts feature complex fingerings and harmonics, while the bass part has a prominent octave line. The drums part is marked with a 4/4 time signature and a drum kit icon.

34

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**A** **B** **A**

How ma-ny times can they fill me with lies and I lis-ten, a gain



**B** **A**

Vocal: Twist-ing the truth\_\_\_ and they're play-in' a-round\_\_\_ with my\_\_\_ head\_\_\_ O. K. The

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: (14) (14) (12) (10)

Drums: 4

**B** **A**

Vocal: things they will do\_\_\_ and the things they will say\_\_\_ When they don't real-ly un-der-stand\_\_\_

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: (14) (14) (14) (12)

Drums: 4

Harm 8va

Harm

8va

**B** **A**

Vocal: Tears fill my eyes when I hear all the cries For the rea-son to-day And they

Other: - - - - -

Guitar I: *riva*

Guitar II: - - - - -

Bass: - - - - -

Drums: **4** *III*

36

**B** **G** **A** **B**

Vocal: Don't really know e-ven what they're talk-in' about And I

Other: - - - - -

Guitar I: *p*

Guitar II: *p*

Bass: - - - - -

Drums: - - - - -

G A B

Vocal

can't i - magine what emp - ty heads can a chive

Other

Guitar I

(A. Guitar) (Bva)

Guitar II

Pick Scratch

Pick Scratch

Bass

Drums

37

Vocal

Leave me a - lone don't want your pro - mi - ses no more

Other

D.S. 2x only

Guitar I

Guitar II

Bass

Drums

**Vocal**

B D E B G# A

'Cause rock - 'n' roll \_\_\_\_\_ is my re - li - gion and \_\_\_\_\_ my law \_\_\_\_\_

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

38

**Vocal**

D F# A D F# A

won't e - ver change, \_\_\_\_\_ may think it's strange \_\_\_\_\_

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**



Vocal: **Bm** **A** <sup>①②</sup> to <sup>1.</sup> **G** **D(onF)** **F#**  
 You can't kill rock - 'n' - roll it's here to stay

Other: (D.S. 2x only)

Guitar I: <A. Guitar>

Guitar II

Bass

Drums

Vocal: **D** **B** **A**

Other

Guitar I

Guitar II

Bass

Drums

40

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va Harm.

Harm.

8va Harm.

Harm.

**E** **B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

tr. m

tr. m

tr. m

tr. m

Look - in' through eyes \_\_\_ of time mir - rors ref - lect - ing their \_\_\_ sto - ries un - true \_\_\_\_\_

**B** **A**

Vocal: pro - mi - ses, pro - mi - ses, tell - ing me all of my glo - ries o - ver - due

Other: [Empty staff]

Guitar I: [Chords: 4/4, 4/4, 4/4, 4/4]

Guitar II: [Chords: 4/4, 4/4, 4/4, 4/4]

Bass: [Chords: 4/4, 4/4, 4/4, 4/4]

Drums: [Empty staff]

Other: [Empty staff]

Guitar I: [Chords: 4/4, 4/4, 4/4, 4/4]

Guitar II: [Chords: 4/4, 4/4, 4/4, 4/4]

Bass: [Chords: 4/4, 4/4, 4/4, 4/4]

Drums: [Empty staff]

Other: [Empty staff]

**B** **A**

Vocal: How ma - ny times have I heard it be - fore And I'll pro - bab - ly hear it a - gain

Other: [Empty staff]

Guitar I: [Chords: 4/4, 4/4, 4/4, 4/4]

Guitar II: [Chords: 4/4, 4/4, 4/4, 4/4]

Bass: [Chords: 4/4, 4/4, 4/4, 4/4]

Drums: [Empty staff]

Other: [Empty staff]

Guitar I: [Chords: 4/4, 4/4, 4/4, 4/4]

Guitar II: [Chords: 4/4, 4/4, 4/4, 4/4]

Bass: [Chords: 4/4, 4/4, 4/4, 4/4]

Drums: [Empty staff]

Other: [Empty staff]

B A

Vocal

King of a thou - sand knights, pawn in a ta - ble right Los - ing to you And they

Other

Guitar I

Guitar II

Bass

Drums

8va

H+P

H+P

4

42

2. A G D(onF#) F#m A E F#m

Vocal

It's here to stay

Other

Guitar I

Guitar II

Bass

Drums



Chord progression: F#m D E F#m A E F#m

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chord progression: F#m D E F#m A E F#m

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

F#m D E F#m A E F#m  
 Vocal  
 Other  
 Guitar I  
 Guitar II  
 Bass  
 Drums

44

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, bass, drums, and vocal parts. The guitar part is written in standard notation with a key signature of one sharp (F#) and a time signature of 4/4. The bass and drums parts are also in standard notation. The vocal part is written in a simplified manner, using a single line of music with a key signature of one sharp and a time signature of 4/4. The score is divided into four measures, each corresponding to a chord: F#m, D, E, and G. The guitar part features a complex melody with many accidentals and a key signature change to one sharp. The bass and drums parts provide a steady accompaniment. The vocal part is a simple melody that follows the chord progression.

A B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

Pick Scratch

Pick Scratch

45

H B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

**I** **B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E - ven the rhymes — that they give me in times — of con - fes - sion Ain't true —



**B** **A**

Vocal

Out-come is ob - vi - ous all for them none\_\_ for us mean - ing you too\_\_\_\_\_ The

Other

Guitar I

Guitar II

Bass

Drums

**B** **A**

Vocal

things they will do\_\_ and the things they will say\_\_ When they don't real - ly un - der - stand\_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

**B** **A**

Vocal: Fear of re - jec - tion I need their pro - tec - tion I'm mak - ing a stand \_\_\_\_\_ And they

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

48

**G** **A** **B**

Vocal: don't really know \_\_\_\_\_ e - ven what they're talk - in' about \_\_\_\_\_ And I

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

G A B

Vocal

can't i - ma - gine what emp - ty heads can a - chieve

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

Pick Scratch

Pick Scratch

D.S. ①

⊕ Coda ① A G D(on F) F#m

Vocal

It's here to stay

Other

Guitar I

Guitar II

Bass

Drums

D.S. ②

Ⓢ Coda ②

A
G
D(on F#)
F#m

Vocal

It's here to stay \_\_\_\_\_ yeah

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

Pick Scratch

Pick Scratch

50

Ⓚ

B
A

Vocal

Other

Guitar I

Guitar II

Bass

Drums



**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

*HC*

*C*

*D*

*vib.*

*Pick Scratch*

*8va*

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

*vib.*

*tr.*

*8va*

*HC*

*1H.C*

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

52

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**B** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F.O.

# BELIEVER

빌리버

Words & Music by Ozzy Osbourne, Bob Daisley and Randy Rhoads

디스토션이 걸린 헤비한 베이스의 리프로부터 이 곡은 시작되고 있다. 이 인트로에서 기타는 트릭키한 효과음을 연주하고 있다. Gt. 2의 인트로 3~4마디째에 있는 것 같은 하모닉스는 왼손으로 적당한 포지션을 뮤트하면서 피킹하고, 하모닉스 음을 울리고 있는 것이다. [A]의 부분도 같은 모양으로 음정 등 염려하지 말고 자유롭게 플레이하기 바란다. 또 여기서는 딜레이나, 리버브 등의 에펙터도 걸어서 환상적인 분위기를 내도록 하면 좋을 것이다. [B]부터는 Gt. 1이 이 곡의 메인 리프를 연주하고 있다. 이 리프에서는 [B]의 2~3마디에 있는 것같은 슬라이드의 테크닉을 효과적으로 사용하는 것이 포인트가 될 것이다. [C]부터는 리듬의 드라이브가 약간 변화 하고 있다. 이곳부터는 16비트의 패턴을 각 파트너가 플레이하고 있으나, 리듬의 드라이브

로서는 8비트인 셈으로 느긋하게 무거운 드라이브로 연주하도록 한다. 이 [C]의 부분에서는 4마디 마다에 Gt. 2가 아르페지오 풍의 필인 프레이즈를 연주하고 있으나, 이것은 딜레이를 깊이 걸어서 효과음처럼 연주하면 좋을 것이다. [D]의 부분도 또 분위기가 변화하고 있다. 이곳의 Gt. 1은 크리어한 사운드에 코러스계의 에펙터를 걸어 아르페지오 주법을 행하고 있는 것이다. [E]는 기타 솔로이다. 이 솔로도 2대의 기타가 겹쳐 오버더빙되어 있다. 꽤 스피드가 빠른 복잡한 프레이즈를 많이 연주하고 있으나, 2대의 기타가 딱 겹쳐져 있고, 이것을 재현하는데는 딜레이를 사용해서 1대의 기타의 음을 좌우로 배분하도록 하는 편이 좋을 것이다.

54

[Tuning : Half Step Down]

Intro

Em

The musical score for 'Believer' is presented in a standard five-staff format. The top staff is for the Vocal line, which is mostly silent. The second and third staves are for Guitar I and Guitar II, respectively, featuring complex fretting, bends (marked '8va'), harmonics (marked 'Harm'), and a 'Bliss' section. The fourth staff is for the Bass line, showing a rhythmic pattern with fret numbers (7, 0, 7, 7, 7). The bottom staff is for the Drums, showing a simple drum kit notation.



**A** Em

Vocal

Guitar I

H.C.

H.C.

Guitar II

Harm. & Arm. Freely

Bass

Drums

55

Em

Vocal

Guitar I

(Howling)

Arm.

Arm.

Pick Scratch

Pick Scratch

Guitar II

Bass

Drums

B Em

Vocal

Guitar I

Guitar II

Bass

Drums

56

Em

Vocal

Guitar I

Guitar II

Bass

Drums

**Chorus**

Em B D Em B<sup>b</sup> dim

Vocal

Watch - ing the time — go — and feel - ing be - lief — grow rise a - bove the ob - sta - cles —  
 Dreams that have shat - te - red may not have mat - tered Take a - no - ther point of view —  
 I'm a Be - liev - er, I ain't no de - ceiv - er moun - tains move be - fore my eyes —

Guitar I

Guitar II

Bass

Drums

Em B D Em B<sup>b</sup> dim to

Vocal

Peo - ple be - seech — me but they'll ne - ver teach — me things that I al - rea - dy know —  
 Doubts a - rise — though like chas - ing a rain - bow I can tell a thing or two —  
 Des - ti - ny planned — out I don't need no hand — out spe - cu - la - tion of the wise —

Guitar I

Guitar II

Bass

Drums

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: D, F#, D(on F#), B(on F#), E(on F#), A

Lyrics: You've got \_\_\_\_\_ to be - lieve \_\_\_\_\_ in your - self \_\_\_\_\_ or no one will be - lieve in \_\_\_\_\_ you \_\_\_\_\_

Arpeggio markings: Arpeggio

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: F#, D(on F#), B(on F#), D

Lyrics: I - ma - gi - na - tion like a bird on the wing \_\_\_\_\_ fly - ing free for you to \_\_\_\_\_ use \_\_\_\_\_ O. K. \_\_\_\_\_ ba - by \_\_\_\_\_



Em

Vocal

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

59

Em

Vocal

Guitar I

Guitar II

Bass

Drums



Chord progression:  $F^{\flat}$   $F^{\sharp}$  C  $F^{\sharp}$

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Tablature for Guitar I and Bass is provided below the staff notation.

61

Chord progression:  $B^{\flat}$   $F^{\sharp}$  A C7

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Tablature for Guitar I and Bass is provided below the staff notation.





Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for a guitar and bass version, featuring a vocal line, guitar I, guitar II, bass, and drums. The key signature is D major (two sharps). The tempo is marked "Andante". The score is divided into three measures, each with a chord symbol above it: D, C, and Em.

The vocal line is in the treble clef. The guitar I part is in the treble clef and includes fingerings, palm mutes (P), and vibrato (vib.). The guitar II part is in the treble clef and includes fingerings. The bass part is in the bass clef and includes fingerings. The drums part is in the bass clef and includes a drum kit notation.

Em D C

Vocal

Guitar I

Guitar II

Bass

Drums

Arw.

Arw.

Chord progression:  $B^b$   $F^\#$  C  $F^\#$

Vocal: [Silent]

Guitar I: [Tablature]

Guitar II: [Tablature with fret numbers: 7, 12, 11, 11, 12, 12, 11, 9, 9, 8, 8]

Bass: [Tablature]

Drums: [Rhythmic notation]

Chord progression:  $B^b$   $F^\#$  A C7

Vocal: [Silent]

Guitar I: [Tablature]

Guitar II: [Silent]

Bass: [Tablature]

Drums: [Rhythmic notation]

D.S.

**Coda**  
1 Em

Vocal

Guitar I

Guitar II

Bass

Drums

← Harm. & Arm. Freely →

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Repeat & F.O.

# LITTLE DOLLS

리틀 돌스

Words & Music by Ozzy Osbourne, Bob Daisley, Randy Rhoads and Lee Kerslake

박력있는 드럼의 16분음표 패턴으로부터 이 곡은 시작하고 있다. 인트로부터 기타도 디스토션이 걸린 파워풀한 것이다. 이 기타는 2대가 유니즌으로 겹쳐졌고 전체적으로 두꺼운 사운드로 마무리되어진 것 같다. 인트로의 기타 리프는 절대로 복잡한 것이 아니지만, 코드와 단음 프레이즈를 짜맞춘 것으로 돼 있고, 스무드한 운지를 노력하기 바란다. 2, 4마디째와 같이 슬라이드의 테크닉을 능숙하게 사용하는 것이 포인트이다. ⑩ 부분의 기타는 아르페지오의 요령으로 음을 남기면서 연주 하자. 이 부분의 베이스는 16분음표를 사용한 짧은 프레이즈가 돼 있다. 이곳은 피킹에 주의해서 정확한 리듬으로 플레이하기 바란다. ⑪에서는 약간 곡조가 변화해 있고 이곳은 기타도 약간 작은 사운드로서의 플레이이다. 이곳의 Gt·2는 크리어한 사운드로 코드를 연주하

고 있다. 약간 코러스계의 에펙터를 걸면 좋을 것이다. Gt·1도 피킹의 힘을 빼어 가벼운 느낌으로 연주 하자. ⑫에서 연주되고 있는 Gt·1의 솔로는 딜레이를 걸어 퍼짐이 있는 사운드 메이킹이 행하여지고 있다. 초킹이나 슬라이드 등의 테크닉을 많이 사용하고 있으나, 이곳은 하나하나의 음을 신중히 연주하기 바란다. ⑬의 Gt·1은 옥타브주법을 행하고 있다. 이곳은 1번줄과 3번줄을 사용한 프레이징이 돼 있으나, 사이의 2번줄을 확고히 왼손으로 뮤트해서 쓸모없는 음이 울리지 않도록 주의하자. ⑭에서는 Gt·2가 솔로를 연주하고 있으나, 이곳은 여러개의 기타가 오버더빙으로 겹쳐져 있는 것이다. 여기서는 딜레이를 깊게 걸어 플레이하자.

[Tuning : Half Step Down]

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums



## Intro

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

Wry

Harm.

Harm.

Harm.

Harm.

67

Vocal

Guitar I

Guitar II

Bass

Drums

13

A Bm

thing and scream-ing the pain just won't go 1.4) He'll show you no mer - cy Your  
 - tured and flam-ing you give birth to hell 2.) Liv - ing a night - mare It's  
 I that be - lieve in the sto - ries of old 3.) would ne - ver fight it.

Wry - thing and scream-ing the pain just won't go

vib.

vib.

vib.

**Vocal**

**Bm**

to ⑧ to ①

i - mage in his hands its use - less to try ———— Es - cap - ing his cur - ses ————  
 De - mons a pi - ty you'll pray for your death ———— But he's in no hur - ry ————  
 and cur - ses that play on your soul ———— Like some - thing ig - ni - ted ————

**Guitar I**

**Guitar II**

**Bass**

**Drums**

*Harm.*

*Harm.*

*Harm.*

*Harm.*

68

**Vocal**

**B** **E**

The pins ———— and need - less prick ———— the skin ———— of lit - tle dolls ————

**Guitar I**

**Guitar II**

**Bass**

**Drums**

1. E A Bm

Vocal

Guitar I

Guitar II

Bass

Drums

Bm || 2. E

Vocal

Tor

Guitar I

Guitar II

Bass

Drums

**Vocal**

**A**

No where \_\_\_\_\_ to run \_\_\_\_\_ Your fate is in his hands \_\_\_\_\_ Your time \_\_\_\_\_ has come \_\_\_\_\_ You'll live to his com -

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**A**

mand \_\_\_\_\_ I'm warn - ing you \_\_\_\_\_ The worst is yet to come The kill - er who \_\_\_\_\_ Re-mains a mys - te -

**Guitar I**

**Guitar II**

**Bass**

**Drums**



**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

ry

8va

H.C.

vib.

8va

H.C.

vib.

8va

H.C.

vib.

D.S. ①

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

⊕ Coda ①

E A G D(onF) F

8va

**Vocal**

true And when its your time I won - der how I won - der how you'll do You'll do

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

A G D(on F#) F

Your kind of trou - bles run - ning deep - er than the sea You broke -  
I won - der what you're gon - na do a - bout it

**Guitar I**

TAB: 2 4 2 4 2 4 4 0 2 4 2 4 2 2 3 5 2 0 3 1 3 1 3 2

**Guitar II**

4 4

**Bass**

TAB: 4 4

**Drums**

73

**Vocal**

A G D(on F#) F G

The rules You've been a fool The lit - tle doll is you yeah!

**Guitar I**

TAB: 2 4 2 4 2 4 4 0 2 4 2 4 2 2 4 4 2 3 1 3 5 4 0

**Guitar II**

4 4

8va

**Bass**

TAB: 0 2 2 0 4 2 2 4 4 0 4 7 7 3 5

**Drums**

D.S. (2)

⌂ Coda ②

G F#m

Vocal

- ry

Guitar I

Guitar II

Bass

Drums

F#m

Vocal

Guitar I

Guitar II

Bass

Drums

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va



**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

75

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

76

**Vocal**

E

I Bm

**Guitar I**

16 13

**Guitar II**

19

**Bass**

**Drums**

**Vocal**

Bm

**Guitar I**

6 6

**Guitar II**

6 6

**Bass**

**Drums**

D.S. ⑧

**Vocal**

Bm

**Guitar I**

⑩

**Guitar II**

⑩

**Bass**

**Drums**

D.S. ④

**Coda ③**

Coda ④

Vocal

A

come The kill er who re - mains a mys - te - ry

Guitar I

Guitar II

Bass

Drums

Vocal

A

Guitar I

Guitar II

Bass

Drums

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

78

Sheet music for the first system, measures 1-4. The key signature is one sharp (F#). The vocal line is silent. Guitar I plays a sustained chord (F#4) in measures 2 and 3. Guitar II plays a melodic line with notes D, C, and a trill marked '8va'. The bass line features a rhythmic pattern of eighth and sixteenth notes. The drum line includes a snare drum pattern.

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Sheet music for the second system, measures 5-8. The key signature is one sharp (F#). The vocal line is silent. Guitar I plays a sustained chord (F#4) in measures 6 and 7. Guitar II plays a melodic line with notes C, D, and a trill marked '8va'. The bass line continues the rhythmic pattern. The drum line includes a snare drum pattern.



**TONIGHT**

**A**

Vocal

Guitar I

Guitar II

Bass

Drums

vib. (8va)

Arm.

8va

vib.

H

14 15 16 17 14 17

79

**A**

Vocal

Guitar I

Guitar II

Bass

Drums

vib.

(8va)

P

17 14 16 17 14 16 14 17

17 17 17

3 0 0 3 0 3 0 2 0 2 5 7 3 3 3 3 3 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each with a specific instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4.

- Vocal:** The vocal line begins with a treble clef and a key signature of one sharp. It starts with a whole rest, followed by a half rest, and then a whole note. The melody is simple and melodic.
- Guitar I:** The guitar I part is written in treble clef with a key signature of one sharp. It features a series of chords and a melodic line. The notation includes a "4" above the staff, indicating a fourth interval.
- Guitar II:** The guitar II part is written in treble clef with a key signature of one sharp. It includes a melodic line with a "3" above the staff, indicating a triplet. The notation also includes a "4" above the staff, indicating a fourth interval.
- Bass:** The bass part is written in bass clef with a key signature of one sharp. It features a melodic line with a "3" above the staff, indicating a triplet. The notation also includes a "4" above the staff, indicating a fourth interval.
- Drums:** The drums part is written in bass clef with a key signature of one sharp. It features a simple drum pattern with a "4" above the staff, indicating a fourth interval.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four measures. The Vocal part begins with a rest in the first measure, followed by a series of notes in the second and third measures, and a final note in the fourth measure. The Guitar I part features a series of chords in the first measure, followed by a series of notes in the second and third measures, and a final note in the fourth measure. The Guitar II part features a series of notes in the first measure, followed by a series of notes in the second and third measures, and a final note in the fourth measure. The Bass part features a series of notes in the first measure, followed by a series of notes in the second and third measures, and a final note in the fourth measure. The Drums part features a series of notes in the first measure, followed by a series of notes in the second and third measures, and a final note in the fourth measure.

# TONIGHT

투나잇

Words & Music by Ozzy Osbourne, Bob Daisley, Randy Rhoads and Lee Kerslake

느긋한 템포의 발라드 넘버이다. 인트로에서는 피아노가 아름다운 멜로디를 플레이하고 있다. 또 여기서 사용되고 있는 신서사이저는 스트링스계의 사운드이다. 베이스도 고음부를 사용한 멜로디어스한 프레이즈를 연주하고 있고, 이곳은 슬라이드의 테크닉을 사용해서 신중히 연주하기 바란다. 인트로의 Gt. 2는 어쿠스틱 기타를 써서 플레이하고 있다. 이곳은 아르페지오 주법에서의 플레이이다. 4부분에서는 Gt. 2가 필인 프레이즈를 연주하고 있으나 이곳은 볼륨 페달을 사용해서 들뜬 느낌으로 연주하자. 5의 부분은 2대의 기타와 함께 디스토션 사운드로 하드하게 곡을 복돋우자. 6는 기타 솔로이다. 악보에서는 16분음표를 사용한 잘은 프레이즈가 많지만, 템포가 느림으로 하나하

나의 음을 힘차게 연주하자. 또, 여기서는 코러스계의 에펙터도 걸려져 있는 것 같다. 7부터 엔딩에 걸쳐서도 기타 솔로가 연주되고 있다. 8의 1마디째부터의 프레이즈는 개방현을 잘 사용한 것이다. 이곳은 6잇단음표의 프레이즈로 돼 있으므로 정확한 리듬으로 플레이하자. 9의 9마디째에서는 라이트 핸드를 사용한 주법도 행하고 있다. 이것은 악보의 화살표가 붙여져 있는 음을 오른손을 사용해서 누르고 있는 것이다. 라이트 핸드 주법으로는 단순한 것이지만 깨끗한 음이 울리도록 확고히 오른손으로 누르자. 그 밖에 이 솔로에서는 10의 16마디째 등에서 스위칭의 테크닉도 사용되고 있다. 이것은 픽업의 전환스위치를 조작해서 음을 끊어졌다 이어졌다 울리고 있는 것이다.

[Tuning : Half Step Down]  
Intro E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E A E 4  
 (Synch.)  
 Vocal  
 Other  
 Guitar I  
 Guitar II  
 Bass  
 Drums

82  
 E A E A Am7  
 Vocal  
 Other  
 Guitar I  
 Guitar II  
 Bass  
 Drums

Now I'm back out on the street a gain  
 I hear the ques-tions sur-face in my mind  
 Don't want your pi-ty or your sym-pa-thy

It ne-ver rains un-less it pours  
 Of my mis-takes that I have made  
 It is-n't gon-na prove a thing to me



**E A E A Am7**

**Vocal**  
 Try to get back on my feet a gain  
 Times and place - s I have left be - hind  
 Good in - ten - tions pave the way to hell

**Other**

**Guitar I**  
 4  
 4  
 Pick Scratch

**Guitar II**

**Bass**

**Drums**

**[B] E B C#m A**

**Vocal**  
 To - night is it just a rap-so-dy Or am I right To

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal

E B C#m to 1. A

ni - ght To - night is it all a mys - te - ry I just can't fight No

Other

4

Guitar I

Guitar II

Bass

Drums

Vocal

C E A (Synch.) E (Synch.)

mo - re

Other

Guitar I

Guitar II

Bass

Drums

2. A D E A

fight no mo - re

Other

Guitar I

Guitar II

Bass

Drums

E A E C

Other

Guitar I

Guitar II

Bass

Drums

C<sup>#</sup>m                      A                      E                      A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E                      <Syncb>                      F C                      G

As I beat my head a - gainst the wall

8va



**Vocal**  $E^b$   $B^b$   $Gm$

Run - ning round in cir - cles in vain \_\_\_\_\_ I'm feel - ing

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  $F$   $Dm$   $C$

three foot \_\_\_\_\_ tall \_\_\_\_\_ You don't un - der - stand \_\_\_\_\_ I'm fad - ing a - way \_\_\_\_\_ yeah

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

88

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

*(A. Guitar)*

*(Synch.)*

*(A. Guitar)*

*(Synch.)*

*D.S.*

**Coda**

**Vocal**

fight ————— no more

**Other**

**Guitar I**

6 6

7 0 0 0 7 0 12 0 7 0 7 0

**Guitar II**

**Bass**

**Drums**

**E** <Synch>

**C**

**C<sup>#</sup>m** **A** **E** **C**

**Vocal**

**Other**

**Guitar I**

12 0 7 0

**Guitar II**

**Bass**

**Drums**

**4**

**4**

**4**

90

**Vocal**  $C^{\#m}$  4 A E C

**Other** 4

**Guitar I**

**Guitar II** 4 4

**Bass**

**Drums**

**Vocal**  $C^{\#m}$  4 A E

**Other** 4

**Guitar I**

**Guitar II** 4 4

**Bass**

**Drums**



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, two guitars, and a bass drum. The score is written in G major (one sharp) and 4/4 time. The vocal parts are in treble clef, while the guitar and bass parts are in standard notation. The guitar parts include fret numbers and techniques like "H.C." (Harmonics), "D" (Distortion), "C" (Chorus), and "Pick Scratch". The bass part is in bass clef and includes fret numbers and techniques like "H.C." (Harmonics), "D" (Distortion), "C" (Chorus), and "Pick Scratch". The drums part is in bass clef and includes a variety of rhythmic patterns and techniques like "H.C." (Harmonics), "D" (Distortion), "C" (Chorus), and "Pick Scratch".

The musical score for "The Sound of Silence" is presented in a standard staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal part begins with the lyrics "Hello darkness, my old friend." The Guitar I part features a complex melodic line with many triplets and a solo section marked "vib.". The Bass part provides a steady rhythmic foundation with a mix of eighth and sixteenth notes. The Drums part includes a pattern of eighth notes and rests. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

Score for the first system, measures 1-4. The key signature is three sharps (F#, C#, G#).

**Vocal:** Measures 1-4 are marked with chord symbols A, E, C, and C#m. Measure 4 has a 4-measure rest.

**Other:** Measures 1-4 are marked with chord symbols A, E, C, and C#m. Measure 4 has a 4-measure rest.

**Guitar I:** Features complex fretboard notation. Measure 1 has a 12-measure rest. Measures 2-4 include trills (tr.), harmonics (H.C.), and switching. Measure 4 has a 4-measure rest.

**Guitar II:** Measures 1-4 are marked with chord symbols A, E, C, and C#m. Measure 4 has a 4-measure rest.

**Bass:** Features a walking bass line with eighth and sixteenth notes. Measure 4 has a 4-measure rest.

**Drums:** Features a complex drum pattern with various rhythms and rests. Measure 4 has a 4-measure rest.

Score for the second system, measures 5-8. The key signature is three sharps (F#, C#, G#).

**Vocal:** Measures 5-8 are marked with chord symbols A, E, C, and C#m. Measure 8 has a 4-measure rest.

**Other:** Measures 5-8 are marked with chord symbols A, E, C, and C#m. Measure 8 has a 4-measure rest.

**Guitar I:** Features complex fretboard notation. Measure 5 has a 12-measure rest. Measures 6-8 include trills (tr.), harmonics (H.C.), and switching. Measure 8 has a 4-measure rest.

**Guitar II:** Measures 5-8 are marked with chord symbols A, E, C, and C#m. Measure 8 has a 4-measure rest.

**Bass:** Features a walking bass line with eighth and sixteenth notes. Measure 8 has a 4-measure rest.

**Drums:** Features a complex drum pattern with various rhythms and rests. Measure 8 has a 4-measure rest.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, guitar, and drums. The score is divided into three systems, each corresponding to a measure of the song's progression. The key signature is C major, and the time signature is 4/4. The vocal parts are written for two voices, with the first voice part starting on a high note and the second voice part starting on a lower note. The guitar part features a complex, melodic line with many accidentals and a prominent use of vibrato. The drums provide a steady, rhythmic accompaniment. The score is written in a standard musical notation style, with a clear layout and easy-to-read notation.

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords**

**Lyrics**

**Notes**

**Tempo**

**Key Signature**

**Time Signature**

**Measure 1**

**Measure 2**

**Measure 3**

**Measure 4**

**Measure 5**

**Measure 6**

**Measure 7**

**Measure 8**

**Measure 9**

**Measure 10**

**Measure 11**

**Measure 12**

**Measure 13**

**Measure 14**

**Measure 15**

**Measure 16**

**Measure 17**

**Measure 18**

**Measure 19**

**Measure 20**

**Measure 21**

**Measure 22**

**Measure 23**

**Measure 24**

**Measure 25**

**Measure 26**

**Measure 27**

**Measure 28**

**Measure 29**

**Measure 30**

**Measure 31**

**Measure 32**

**Measure 33**

**Measure 34**

**Measure 35**

**Measure 36**

**Measure 37**

**Measure 38**

**Measure 39**

**Measure 40**

**Measure 41**

**Measure 42**

**Measure 43**

**Measure 44**

**Measure 45**

**Measure 46**

**Measure 47**

**Measure 48**

**Measure 49**

**Measure 50**

**Measure 51**

**Measure 52**

**Measure 53**

**Measure 54**

**Measure 55**

**Measure 56**

**Measure 57**

**Measure 58**

**Measure 59**

**Measure 60**

**Measure 61**

**Measure 62**

**Measure 63**

**Measure 64**

**Measure 65**

**Measure 66**

**Measure 67**

**Measure 68**

**Measure 69**

**Measure 70**

**Measure 71**

**Measure 72**

**Measure 73**

**Measure 74**

**Measure 75**

**Measure 76**

**Measure 77**

**Measure 78**

**Measure 79**

**Measure 80**

**Measure 81**

**Measure 82**

**Measure 83**

**Measure 84**

**Measure 85**

**Measure 86**

**Measure 87**

**Measure 88**

**Measure 89**

**Measure 90**

**Measure 91**

**Measure 92**

**Measure 93**

**Measure 94**

**Measure 95**

**Measure 96**

**Measure 97**

**Measure 98**

**Measure 99**

**Measure 100**

**Measure 101**

**Measure 102**

**Measure 103**

**Measure 104**

**Measure 105**

**Measure 106**

**Measure 107**

**Measure 108**

**Measure 109**

**Measure 110**

**Measure 111**

**Measure 112**

**Measure 113**

**Measure 114**

**Measure 115**

**Measure 116**

**Measure 117**

**Measure 118**

**Measure 119**

**Measure 120**

**Measure 121**

**Measure 122**

**Measure 123**

**Measure 124**

**Measure 125**

**Measure 126**

**Measure 127**

**Measure 128**

**Measure 129**

**Measure 130**

**Measure 131**

**Measure 132**

**Measure 133**

**Measure 134**

**Measure 135**

**Measure 136**

**Measure 137**

**Measure 138**

**Measure 139**

**Measure 140**

**Measure 141**

**Measure 142**

**Measure 143**

**Measure 144**

**Measure 145**

**Measure 146**

**Measure 147**

**Measure 148**

**Measure 149**

**Measure 150**

**Measure 151**

**Measure 152**

**Measure 153**

**Measure 154**

**Measure 155**

**Measure 156**

**Measure 157**

**Measure 158**

**Measure 159**

**Measure 160**

**Measure 161**

**Measure 162**

**Measure 163**

**Measure 164**

**Measure 165**

**Measure 166**

**Measure 167**

**Measure 168**

**Measure 169**

**Measure 170**

**Measure 171**

**Measure 172**

**Measure 173**

**Measure 174**

**Measure 175**

**Measure 176**

**Measure 177**

**Measure 178**

**Measure 179**

**Measure 180**

**Measure 181**

**Measure 182**

**Measure 183**

**Measure 184**

**Measure 185**

**Measure 186**

**Measure 187**

**Measure 188**

**Measure 189**

**Measure 190**

**Measure 191**

**Measure 192**

**Measure 193**

**Measure 194**

**Measure 195**

**Measure 196**

**Measure 197**

**Measure 198**

**Measure 199**

**Measure 200**

**Measure 201**

**Measure 202**

**Measure 203**

**Measure 204**

**Measure 205**

**Measure 206**

**Measure 207**

**Measure 208**

**Measure 209**

**Measure 210**

**Measure 211**

**Measure 212**

**Measure 213**

**Measure 214**

**Measure 215**

**Measure 216**

**Measure 217**

**Measure 218**

**Measure 219**

**Measure 220**

**Measure 221**

**Measure 222**

**Measure 223**

**Measure 224**

**Measure 225**

**Measure 226**

**Measure 227**

**Measure 228**

**Measure 229**

**Measure 230**

**Measure 231**

**Measure 232**

**Measure 233**

**Measure 234**

**Measure 235**

**Measure 236**

**Measure 237**

**Measure 238**

**Measure 239**

**Measure 240**

**Measure 241**

**Measure 242**

**Measure 243**

**Measure 244**

**Measure 245**

**Measure 246**

**Measure 247**

**Measure 248**

**Measure 249**

**Measure 250**

**Measure 251**

**Measure 252**

**Measure 253**

**Measure 254**

**Measure 255**

**Measure 256**

**Measure 257**

**Measure 258**

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band. The score is written in the key of D major (indicated by two sharps) and 4/4 time. The staves are labeled as follows:

- Vocal:** The vocal line is written in a treble clef. It begins with a C major chord and a 4-measure rest, followed by a C#m chord and another 4-measure rest. The melody starts in the third measure.
- Other:** This staff also begins with a C major chord and a 4-measure rest, followed by a C#m chord and another 4-measure rest. It then plays a series of chords and single notes.
- Guitar I:** The guitar I part is written in a treble clef. It features a melodic line with many accidentals and a 4-measure rest in the first measure. It includes a 4-measure rest in the second measure and a 4-measure rest in the third measure.
- Guitar II:** The guitar II part is written in a treble clef. It features a melodic line with many accidentals and a 4-measure rest in the first measure. It includes a 4-measure rest in the second measure and a 4-measure rest in the third measure.
- Bass:** The bass line is written in a bass clef. It features a melodic line with many accidentals and a 4-measure rest in the first measure. It includes a 4-measure rest in the second measure and a 4-measure rest in the third measure.
- Drums:** The drum part is written in a bass clef. It features a melodic line with many accidentals and a 4-measure rest in the first measure. It includes a 4-measure rest in the second measure and a 4-measure rest in the third measure.

# S.A.T.O

에스 에이 티 오

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

랜디의 편치있는 기타가 인상적인 서플 넘버이다. 기타는 [E]부터의 리프가 메인 리프이다. 개방현을 숨겨 있게 사용한 재미있는 리프이다. 정확하게 연주하는 일에 구애되기 보다 도리어 추세로 플레이하는 편이 모양이 좋을 것이다. 특히 개방현인 고음현의 음은, 어택이 잘 듣는 음으로 표현하고 싶으므로 스냅이 잘 발휘된 스트로크를 하자. 약간 피킹 하모닉스 기미로 피킹하면 편치가 발휘된 사운드가 될 것이다. 리듬이 서플임으로 드라이브를 소중히 하는 것도 잊지 않도록 할 것. [E]의 리프는 옥타브 주법이 섞여 있어 변화가 붙어 있으므로 주의하기 바란다. [E] 마지막 2마디째의 프레이즈는 정연히 연주되도록 특히 설정된

프레이즈이다. 3잇단음표의 상행 프레이즈이므로, 리듬에 주의할 것. 그 후부터 기타 솔로이다. 전체 3잇단음표의 솔로이기 때문에 리듬을 파악하는 것이 매우 어렵다. 다른 파트와의 드라이브를 소중히 해서 리드미컬하게 플레이하자. 또, [E] 1, 2마디째의 초킹은 2번줄 18프렛의 음을 1번줄 15프렛의 음까지 초킹하는 이현 동음(異絃同音) 초킹이다. [E]의 리프는 피크를 깊게 잡고 어택이 듣는 음색으로 하자. 베이스 드럼의 리듬팀은 서플 리듬을 항상 키프하도록 힘쓰자. 그것을 근거로해서 파워풀한 드러밍을 하자. 베이스는 타이트한 플레이를 하는 동시에 꽤 포지션이 뛰는 플레이가 속출함으로 정확한 핑거링을 하도록 노력하자.

The musical score for "S.A.T.O." is presented in five staves. The key signature is one sharp (F#) and the time signature is common time (C). The staves are labeled as follows:

- Vocal:** Shows a melodic line with a treble clef. Above the staff, a rhythmic notation indicates a quarter note followed by a triplet of eighth notes. Chord symbols are placed above the staff: A (Em), C(on E), A(on E), D(on E), and Em.
- Guitar I:** Features a treble clef and a TAB line below it. The TAB line shows fret numbers: 4, 5, 2, and 4.
- Guitar II:** Features a treble clef and a TAB line below it. The TAB line shows fret numbers and includes "Arpeggio" markings with arrows pointing to specific notes.
- Bass:** Features a bass clef and a TAB line below it. The TAB line shows fret numbers: 7, 9, 9, and 7.
- Drums:** Features a bass clef and a TAB line below it. The TAB line shows drum notation, including a snare drum hit and a double bar line.





Chords: D(onE)   B   Em   Cmaj7   Aadd9

Vocal

Guitar I

Guitar II

Bass

Drums

*Pick Bliss.*

96

Chords: B   Em   Cmaj7   Aadd9   B

Vocal

Guitar I

Guitar II

Bass

Drums

**Vocal**

Now I find \_\_\_\_\_ peace \_\_\_\_\_ of mind \_\_\_\_\_ fi - nally found a way of think - ing  
 Dare to look \_\_\_\_\_ face \_\_\_\_\_ the test \_\_\_\_\_ on the eve when you set sail - ing  
 Sail a - way see the day \_\_\_\_\_ Daw - n - ing on a new ho - ri - zon

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Em Cmaj7 Aadd9 B

**Vocal**

Tried the best found \_\_\_\_\_ the best \_\_\_\_\_ S - tor - my day won't see me sink - ing  
 What you've learned what you're earned Ship of joy will stop you fail - ing  
 Gold's in - sight shin - ing bright Bright - er than the sun thats ris - ing

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Em Cmaj7 Aadd9 B

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**D G** **B<sup>b</sup>(on G)** **A(on G)** **C(on G)**

1.2.) I can't con - ceal it like I know I did be - fore  
 3.) Three thou - sands sails on high are strain - ing in the wind

98

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**G** **B<sup>b</sup>(on G)** **A(on G)** **C(on G)** **to**

I got - ta tell you now ship is read - y wait - ing on the shore  
 A rag - ing sea be - low is this vo - yage com - ing to an end



1.

Vocal: E Em Cmaj7 Aadd9 B

Guitar I: (Empty staff)

Guitar II: (Staff with notes and tablature)

Bass: (Staff with notes and tablature)

Drums: (Staff with notes and tablature)

99

Vocal: Em Cmaj7 Aadd9 B

Guitar I: (Empty staff)

Guitar II: (Staff with notes and tablature)

Bass: (Staff with notes and tablature)

Drums: (Staff with notes and tablature)

2.

Vocal: F B A B A B

Guitar I: (Empty staff)

Guitar II: (Complex rhythmic pattern with triplets and sixteenth notes)

Bass: (Simple bass line with eighth notes)

Drums: (Complex drum pattern with triplets and eighth notes)

100

Vocal: B A F# Dadd9 E

Guitar I: (Empty staff until measure 4, then complex melodic line with triplets and sixteenth notes)

Guitar II: (Empty staff until measure 4, then complex melodic line with triplets and sixteenth notes)

Bass: (Simple bass line with eighth notes)

Drums: (Complex drum pattern with triplets and eighth notes)

N.C. D G C<sup>#</sup>m

Vocal

Guitar I

Guitar II

Bass

Drums

C<sup>#</sup>m

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: C<sup>#</sup>m, E, A(onE)

Vocal: [Musical staff with notes and rests]

Guitar I: [Musical staff with notes, fret numbers, and techniques (P, H, M, S, 8va)]

Guitar II: [Musical staff with slash marks and fret numbers in parentheses]

Bass: [Musical staff with notes and fret numbers]

Drums: [Musical staff with rhythmic notation and triplet markings]

Chord progression: E, A(onE), E, A(onE)

Vocal: [Musical staff with notes and rests]

Guitar I: [Musical staff with notes, fret numbers, and techniques (H, C, D, P)]

Guitar II: [Musical staff with slash marks and fret numbers in parentheses]

Bass: [Musical staff with notes and fret numbers]

Drums: [Musical staff with rhythmic notation and triplet markings]



Chord progression: E A(onE) 1 G

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Measure 1: Chords E, A(onE). Guitar I has a melodic line with triplets and a 'P' (palm mute) marking. Guitar II has a 'P' marking. Bass has a triplet of eighth notes. Drums have a triplet of eighth notes.

Measure 2: Chords A(onE), 1. Similar patterns to measure 1.

Measure 3: Chords 1, G. Guitar I has a melodic line with triplets and a 'P' marking. Guitar II has a 'P' marking. Bass has a triplet of eighth notes. Drums have a triplet of eighth notes.

Measure 4: Chord G. Similar patterns to measure 3.

Chord progression: G

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Measure 5: Chord G. Guitar I has a melodic line with triplets and a 'P' marking. Guitar II has a 'P' marking. Bass has a triplet of eighth notes. Drums have a triplet of eighth notes.

Measure 6: Chord G. Similar patterns to measure 5.

Measure 7: Chord G. Similar patterns to measure 5.

Measure 8: Chord G. Similar patterns to measure 5.

Music score for the first system, measures 1-4. The key signature is one sharp (F#).

**Vocal:** Chords G, B, E, A.

**Guitar I:** Tablature with fret numbers and techniques (P, H, C, D, IH, C).

**Guitar II:** Tablature with fret numbers and techniques (H, P, P, P).

**Bass:** Tablature with fret numbers.

**Drums:** Tablature with stroke patterns (3, 3, 3, 3).

Music score for the second system, measures 5-8. The key signature is one sharp (F#).

**Vocal:** Chords B, E, A, B, E, A.

**Guitar I:** Tablature with fret numbers.

**Guitar II:** Tablature with fret numbers and techniques (P, H, C, D, IH, C). Includes the instruction *Pick Bliss.*

**Bass:** Tablature with fret numbers.

**Drums:** Tablature with stroke patterns (3, 3, 3, 3).

Chord progression: F# Dadd9 E

**Vocal**

**Guitar I** (8va)

**Guitar II**

**Bass**

**Drums**

Chord progression: Em Cmaj7 Aadd9 B

**Vocal**

Wind is high so am I As the shore sinks in the dis - tance

**Guitar I**

**Guitar II** (Harm. 8va, AD&R)

**Bass**

**Drums**





# DIARY OF A MADMAN

다이어리 오브 어 매드맨

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

랜디의 클래식한 기타가 최대한으로 발휘되고 있는 드라마틱한 대작이다. 기타는, [A]에서는 거트 기타에 의한 아르페지오가 플레이 되고 있다. 상당히 텐션 노트가 더해져 있는 코드가 중심이기 때문에 좀 눈에 익숙치 않은 코드 폼이지만 어렵지는 않다. 다만 하나 하나의 음을 크리어하게 하기 위하여, 왼손을 누르는 방법은 손가락을 세운 클래식 폼으로 하자. [B]부터의 리프는 메인 리프이다. 격동적인 개막을 생각하게 하는 힘찬 플레이를 하자. [D]부터의 백킹은 4/4를 2마디와 3/4를 2마디라고 하는 짝맞춤의 리듬이다. CD 등을 잘 듣고 리듬을 확인하고 나서 연습하기 바란다. [E]의 아르페지오는 하이 노트와 개방현을 섞

은 깨끗한 음의 사용이다. 노이즈가 나지 않도록 주의하자. [F]부터는 기타 솔로이다. 짧지만 참으로 계산된 솔로이다. 전반은 폴링을 중심으로 한 레가토한 플레이이다. 스피드도 그다지 빠르지 않으므로 침착하게 연주하자. 힘을 지나치게 주어 노이즈가 나지 않도록. 후반은 하이 포지션의 프레이즈이지만, 규칙적인 움직임으로 익숙해지면 마스터가 빠를 것이다. 3잇단음표의 리듬에 주의할 것. 베이스, 드럼은 [G]의 패턴을 똑바로 익히는 것이 선결 문제이다. 4/4를 2마디, 3/4를 2마디라고 하는 리듬을 확고히 키프할 것. 베이스는 항상 머리 속에서 카운트 해두는 편이 좋을 것이다. 이 곡도 기타, 베이스 모두 반음 내림 튜닝이다.

Tempo Rubato

[A] A<sup>+</sup>11 A7<sup>+</sup>11 Adim Bm7<sup>-5</sup>(onA)

[Half Step Down Tuning]

<A. Guitar> [Half Step Down Tuning] Arpeggio

Arpeggio [Half Step Down Tuning]

Vocal

Guitar I

Guitar II

Bass

Drums



N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

109

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

<E. Guitar>

(Arp.)

(Arp.)

N.C. 1. 2. N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

E F F# C B

Vocal

Guitar I

Guitar II

Bass

Drums



**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords:** A<sup>+</sup>11, A7<sup>+</sup>11, Adim, Bm7<sup>-5</sup>(onA)

**Lyrics:**

Scream - ing at the win - dow  
 Dia - ry a mad - man  
 Voic - es in the dark - ness

**Annotations:** 0.5x, Arpeggio

III

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords:** A<sup>+</sup>11, Adim, Bm7<sup>-5</sup>(onA)

**Lyrics:**

Watch me die An - oth - er day  
 Walk the line A - gain to - day  
 Scream a way My men - tal health

**Annotations:** 4

**A<sup>+11</sup>** **A7<sup>+11</sup>** **Adim** **Bm7<sup>-5</sup>(onA)**

Vocal: Hope - less      Sit - u - a - tion  
 Ent - ries      of con - fu - sion  
 Can I      ask a ques - tion      ( to )

Guitar I: [Empty staff]

Guitar II: [Fingerings: 0, 0, 4, 6, 5, 6, 4, 5/4, 1, 5, 4, 3, 5]

Bass: [Fingerings: 4, 4]

Drums: [Rhythmic notation]

**A<sup>+11</sup>** **A7<sup>+11</sup>** **Adim** **Bm7<sup>-5</sup>(onA)**

Vocal: End - less price \_\_\_\_\_ I have to pay \_\_\_\_\_ San - it - y  
 Help Dear dia - ry I'm here to stay \_\_\_\_\_ Man - ic de -  
 me save me from my self En - em - ies

Guitar I: [Empty staff]

Guitar II: [Fingerings: 0, 0, 4, 6, 5, 6, 4, 5/4, 1, 5, 4, 3, 5, 0, 5, 0]

Bass: [Fingerings: 4, 4]

Drums: [Rhythmic notation]

G F G F G  
 now its be yond me There's no  
 pres sion up be friends me Hear his  
 fill up the pag es Are they

Guitar I  
 TAB: (2) (3) (2) (3) (2) (3)

Guitar II  
 TAB: 3 5 0 1 3 0 0 (2) 2 0 1

Bass  
 TAB: (3) (1) (3) (1) (3)

Drums  
 Z. Z.

113

Vocal  
 1. A<sup>+11</sup> A7<sup>+11</sup> Adim Bm7<sup>-5</sup> (on A)  
 choice

Guitar I  
 TAB: (2) (3) (2) (3) (2) (3)

Guitar II  
 TAB: 0 0 4 6 5 6 4 5 1 5 4 3 5

Bass  
 TAB: 3 5 3 5 3 5 3 5

Drums  
 V.

A<sup>+11</sup>                      A7<sup>+11</sup>                      Adim                      Bm7<sup>-5</sup> (on A)

Vocal

Guitar I

Guitar II

Bass

Drums

114

2.3. Am                      Fmaj7                      G                      Am                      G

Vocal

voice me                      San Mon - it day - y till                      now Sun - its day                      be in

Guitar I

Guitar II

Bass

Drums



**Vocal**

F G F G to

yond me There's no  
stag es set me

**Guitar I**

**Guitar II**

**Bass**

**Drums**

(Arp.)

115

**Vocal**

F Am

choice.

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Am

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 5, 0), Drums (kick, snare, hi-hat).

Measure 2: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 5, 0), Drums (kick, snare, hi-hat).

Measure 3: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 5, 0), Drums (kick, snare, hi-hat).

Measure 4: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 5, 0), Drums (kick, snare, hi-hat).

Measure 5: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 5, 0), Drums (kick, snare, hi-hat).

116

Am C D G Em

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 6: Vocal (rest), Guitar I (rest), Guitar II (TAB: 2, 2, 4, 2, 5), Bass (TAB: 5, 0), Drums (kick, snare, hi-hat).

Measure 7: Vocal (rest), Guitar I (rest), Guitar II (TAB: 3, 3, 3, 3, 5, 3), Bass (TAB: 3, 3, 3, 3, 5, 3), Drums (kick, snare, hi-hat).

Measure 8: Vocal (rest), Guitar I (rest), Guitar II (TAB: 2, 2, 2, 2, 3, 2), Bass (TAB: 5, 5, 5, 5, 5, 5), Drums (kick, snare, hi-hat).

Measure 9: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 0, 0), Drums (kick, snare, hi-hat).

Measure 10: Vocal (rest), Guitar I (rest), Guitar II (TAB: 0, 5, 2, 4, 2), Bass (TAB: 0, 0), Drums (kick, snare, hi-hat).

Em G D Em

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

A#dim Am7 Em G

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

Arpeggio

Chord progression: D, Em, A<sup>#</sup>dim, Am7

**Vocal**

**Guitar I**

**Guitar II** (Arp.)

**Bass**

**Drums**

118

Chord progression: Em

**Vocal**

**Guitar I** (<A. Guitar> Arpeggio)

**Guitar II** (Arpeggio)

**Bass**

**Drums**



Em

Vocal

Guitar I

Guitar II

Bass

Drums

119

Em

Vocal

Guitar I

Guitar II

Bass

Drums

A sicken-ed mind and spirit

Em D Em D

Vocal

The mir - ror tells me \_\_\_\_\_ lies \_\_\_\_\_

Could I mis - take my - self \_\_\_\_\_ for \_\_\_\_\_ some - one

Guitar I

Guitar II

< A. Guitar >  
Harm.

Bass

Drums

120

Em D Em D

Vocal

Who lives be - hind my eyes \_\_\_\_\_

Will he es - cape \_\_\_\_\_ my soul \_\_\_\_\_

Guitar I

Guitar II

Bass

Drums

Em D Em D

Vocal

Or will he live in \_\_\_\_\_ me \_\_\_\_\_

Is he try - ing to get \_\_\_\_\_ out

Guitar I

Guitar II

Bass

Drums

121

Em D Em D

Vocal

or tryin' to ent - er me \_\_\_\_\_

Guitar I

Guitar II

Bass

Drums

Em D Em D

Vocal

Guitar I

Guitar II

Bass

Drums

122

Em D Em D

Vocal

Guitar I

Guitar II

Bass

Drums



Em D C D(on F)

Vocal

Guitar I

Guitar II

Bass

Drums

(Arp)

(Arp)

<E. Guitar>

123

Em C F#m7 -5 N.C. Em C F#m7 -5 N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Em C F#m7<sup>-5</sup> N.C.  $\text{♩} = \text{J}$  A<sup>+11</sup> A7<sup>+11</sup> Adim

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

124

Adim Bm7<sup>-5</sup> (on A) A<sup>+11</sup> A7<sup>+11</sup> Adim

Vocal

Guitar I

Guitar II

Bass

Drums

[illegible]

Adim Bm7<sup>-5</sup> (on A) A<sup>+11</sup> A7<sup>+11</sup> Adim

Vocal

Guitar I

Guitar II

Bass

Drums

**Adim** **Bm7<sup>-5</sup> (on A)**

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Coda**  
Am (only)

( free ) Ah, ah, ah, ah,

*D.S.*

**Am** **E7 (Last time only)** **Am**

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

ah, ah, ah, ah, ah, ah, ah, ah, ah, { ah, } ah

*(8 times Repeat)*